THE ART EXHIBITION CATALOGUES OF THE VICTORIA AND ALBERT MUSEUM

Published on microfiche by:

Chadwyck-Healey Ltd
21 Bateman Street
Cambridge CB2 1NB
England

Somerset House
417 Maitland Avenue
Teaneck, NJ 07666
USA

Date of publication and production of master: 1976

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is given a seven-figure number placed in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears: the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

Copyright, microfiche edition: Crown copyright. Reproduced by permission of the Controller of Her Majesty's Stationery Office. The year of publication of the original to which this copyright refers is given on the title strip. No part of the publication reproduced on this microfiche may be reproduced in any form without permission from Her Majesty's Stationery Office and Chadwyck-Healey Ltd.

Technical data:

Producing laboratory: NCR

List 6

Windows For Coventry

WINDOWS FOR COVENTRY

The ten stained glass windows

for the nave of

Coventry Cathedral

The Genesis of the windows

ROBIN DARWIN, C.B.E.
PRINCIPAL, ROYAL COLLEGE OF ART

Their architectural function

BASIL SPENCE, A.R.A.

Their iconography

LAWRENCE LEE, A.R.C.A.
GEOFFREY CLARKE, A.R.C.A. KEITH NEW, A.R.C.A.

An appreciation

BASIL TAYLOR

Published by
THE ROYAL COLLEGE OF ART
June 1956

COURTAULD INSTITUTE

[extra copy]

First printed July 1956
REVISED IMPRESSION

Printed by Benham and Company Limited, Colchester

[illegible]

THE GENESIS OF THE WINDOWS ROBIN DARWIN, C.B.E.

It may be interesting to record the true genesis of these windows for Coventry, that is to say, to tell the story of the revival of stained glass at the Royal College of Art for which, in their separate ways, the three designers whose work is celebrated in this Exhibition, have been so largely responsible.

There has been a Department of Stained Glass at the College for very many years, and until 1948 it formed a small unit in the large and comprehensive School of Design, which for nearly a quarter of a century came under the wise and scholarly direction of the late Professor Tristram, LL.D. Martin Travers, who had been in immediate control of this unit for some years, sprang from the Morris tradition and was a distinguished designer and craftsman who specialised in many fields of church decoration. The work of his students was sound and revealed a real understanding of the historical traditions of the medium; much of it was amongst the best being produced in the country. It was not insipid as is so much contemporary glass; but neither was it experimental. It was academic in the best sense and as such formed a fine basis upon which to build.

In 1948 Martin Travers died suddenly and I asked Lawrence Lee, who for some years had worked in partnership with him and had previously taught Mural Decoration at the College, to return and take charge of the Stained Glass Department which, upon the split-up of the old Design School, had by then become independent. This he did, and soon afterwards there arrived a young man from Lancaster and Morecambe College of Art and Crafts called Geoffrey Clarke.

I had personally always taken a particular interest in the medium, and soon after Clarke arrived I found in the Department a fair-sized panel showing a still-life, which was in strong contrast to the work then currently being done and which seemed to me to be of exceptional merit and interest. To find further that it was the work of a student who had only just come to the College was really exciting. So I took this panel of Clarke's away and hung it up in a window in the main building of the College; the following summer he was awarded a Silver Medal for it at Convocation and, as far as I know, this is the only time that a student in his first year has been so honoured.

The effect was considerable. It showed students, not only in that Department but throughout the College, that the new staff who were by then in control would encourage experimental work, and that there need in future be no question of playing safe in order to make sure of gaining the College Diploma. Amongst those to take advantage of the new opportunities Keith New was, with Clarke, the foremost.

In 1950 the College held a comprehensive exhibition in the galleries of the Royal Society of British Artists, and one of the largest rooms was set aside for the display of stained glass. There is an intrinsic magic about the medium if used properly which can seduce the

most critical, and there is also a sense of drama evoked upon leaving brightly lit galleries and entering a luminous cavern lit by these jewelled lights. Almost unfairly, therefore, this part of the exhibition stole the thunder and set people talking. It was dominated, of course, by the work of Geoffrey Clarke and Keith New, then still only in their second year at the College, and to them, therefore, must be given primary honour for the renaissance.

Quietly in the background, however, there stood Lawrence Lee, a natural scholar and a fine technician, a man of deep beliefs and generous sympathies. I can find no greater tribute to pay to him than to say that he at once began to respond to the new influences to which he was exposed and, with natural discrimination, matured and digested them. They were to bring to his work a richer flowering.

Soon after the R.B.A. Exhibition, another was held in the entrance to Hyde Park Underground Station and about the same time an article about our stained glass was published in the College journal ARK. Basil Spence was interested and came down to see over the Department of Stained Glass. Soon afterwards he approached me to find out whether the College, if invited to do so, could undertake the commission for the windows in the nave of the new Cathedral at Coventry. I said that I was confident that we could, and suggested that if the commission came our way the College would select Geoffrey Clarke and Keith New to work under the co-ordinating leadership of Lawrence Lee.

Accordingly, Basil Spence invited the College to submit a tender for the job together with sketch designs, along with various other individuals and firms. In submitting our tender we had to be extremely careful to avoid any possibility of subsidising the work by public funds or by student labour, thus putting ourselves in a position of unfair competition with other practitioners. Rent, rates, and all other overheads had, therefore, to be included as well as the cost of the special kilns and equipment which would need to be purchased. In the event the College tender came, I believe, somewhere within the middle range. It was accepted, and these arrangements were given effect, thus stilling the criticism which perhaps naturally arose.

So the job began. Inevitably its outcome was nervously regarded at first. It had to be undertaken by a team if it was to be completed in time, and in any case there were many advantages to be derived from such a procedure—if only it would work. Artists, if they are good ones, must essentially be individualists, sometimes in their way of working and always in their work. Would these three highly original designers be able to sink their idiosyncrasies sufficiently to produce in the Cathedral a unified and harmonious effect? Could they agree upon a common philosophy and a common technical approach, while yet retaining their own personal vision? Last but not least, would they prove able to share fairly the limited and insufficient facilities which were all that could be put at their disposal, and thus continue to work as a closely integrated team for the five or six years which the commission would need to discharge? I could see the possibility of many pitfalls ahead. However, these qualms were soon dispelled, for the three designers fell to work together with a will and have been working happily ever since. All, I am sure, would agree that not only have they gained an added respect for their colleagues both as persons and as artists, but that their own work has profited from this co-operation.

Not everyone will like these windows or understand them. Some may be shocked by them. It would be disquieting were this not so; the last thing sought is universal approbation. But we at the College have great faith in them, and hope that their exhibition here may

lead to an increased interest in the bold, and thus the traditional, use of this great medium, and help to stimulate its revival.

The Royal College of Art is deeply indebted to the Coventry Reconstruction Committee and the ecclesiastical authorities for their continuous but uninterfering interest in the work, and to Professor Spence no less. It is most grateful to the Director of the Victoria and Albert Museum and his staff for their hospitality and co-operation and to the Arts Council for their encouraging support of the exhibition in the summer of 1956.

THEIR ARCHITECTURAL FUNCTION

BASIL SPENCE, A.R.A.

From the beginning, indeed from the execution of the first sketches for my competition design for Coventry Cathedral, stained glass was an important element. I am against the inclusion of stained glass as an afterthought, and I believe that the architect as leader of the team should collaborate at the earliest possible stage with his engineers and artists.

The real force of Chartres as a cathedral is the integration of the glass with the architecture, and when one passes from the sunlit French forecourt into this great cathedral one enters another world of cool beautiful light. Recently, in the South of France, Matisse has produced a Chapel which has the same effect on the visitor, and when I visit this building I feel that I have stepped into the centre of a pearl. The glass here is a part of the architecture.

The aim in Coventry Cathedral, therefore, is to fuse the fabric with the glass, the bulk of which is in the nave, where there are ten windows each four lights wide and seventy feet high. When one enters the Cathedral these windows will not be seen, as, set in their zig-zag walls, they face south and shine towards the High Altar, which is placed in the northern end of the nave. As the Baptistry and the Font are placed near the entrance, some form of progression towards the Altar is essential, and this is carried out in the windows themselves, which pass from one colour to another and at the same time represent man's progress from Baptism to the Afterlife.

The sequence of colours I chose, and which formed part of the competition submission, was Youth, represented by green; the first flush of Manhood and Womanhood red; the Middlelife multicoloured; the wisdom of Old Age, represented by deep purple with flecks of gold, and the Afterlife predominantly golden. The golden windows flank the Altar and are much lighter than the others, giving emphasis to this most important part of the church.

My problem was how to achieve unity, continuity, and consistency for so large a commission. Clearly this was a team job. A job for a guild. The Royal College of Art, with Lawrence Lee, leader of the stained glass team, with his colleagues Geoffrey Clarke and Keith New, have worked for four years. The Exhibition of six of the ten windows in the Victoria and Albert Museum is the first showing of the results. I believe these windows represent a return to tradition in stained glass, vigorous colour, strong design, and like the old windows, absolutely contemporary.

THEIR ICONOGRAPHY

LAWRENCE LEE *writes*

It is essential to bear in mind that the treatment of these windows is abstract, or semi-abstract. The subject-matter must therefore not be considered as illustrations of Bible stories or lives of the Saints, but as a series of themes broadly based on the progress of Christian man through this life to the world of the life to come.

For example, a work of art like the *Messiah* takes the theme of the Redemption as revealed in a few disconnected Biblical passages and transforms it into a unity which evokes emotions about Redemption beyond the range of theological exposition. In the same way these windows have been conceived as a complete movement of colour and mood, leading to an enrichment of the whole emotion which the Cathedral itself will produce.

In the Cathedral the windows do not read logically round it, as in many churches, but progress in pairs towards the Altar; on the one side will be the 'Man' or natural order, on the other the Divine order, or 'God side'. This division is, however, one of emphasis only, and it should be noted that there is not only a progression horizontally towards the Altar, but also a progress vertically throughout. Each window can therefore be seen as an end in itself in terms of ideas, as well as in aesthetic appreciation.

As a means towards greater richness within the main unity of the windows, it was thought right to promote the variety which is inherent in the work of three different designers. A scheme ironed out to the common denominator of each would have had to be the lowest common denominator, and whatever such a scheme might have produced as a whole, the windows individually would have been uninspired. The Trinity window (the last to be designed) is, however, the work of three minds planning as a whole. In making this window, it has been easy to allot each designer a sphere of influence, owing to the natural division of the subject into three.

When the windows were allocated, it was happy that each designer had a natural inclination—Geoffrey Clarke for dark blues and purples, Keith New for green and grey, while I was anxious to explore the possibilities of red and gold.

The underlying idea of the red window in the exhibition, which will be on the 'God side' in the Cathedral, is the maturing, in due time, of the revelation of God's plan for man's redemption as shown in the incarnation of Jesus Christ. The window is divided therefore by the great Coventry cross marking off the old dispensation below from the new above. In detail, beginning at the bottom, we see male and female figures lying prone between a diapered circle representing the seed of the word of God. The ancient emblems of the God of the Sun and the Key of the Nile suggest the gropings of the early religions after truth. It is, however, from the seed that the pure truth grows, rising into growing forms crossed by bands of water to signify the Exodus of the Hebrew people from Egypt. Within these forms appear the tablets of stone (the Law), the serpent lifted up in the wilderness (the Messiah), the ram caught in a bush (Sacrifice), and a pillar of fire (the leading of God). In the dark purple shape above this is the mystery of God, withdrawn and within the Tabernacle. '. . . a tabernacle that shall not be taken down; not one of the stakes thereof shall ever be removed, neither shall any of the cords thereof be broken. But there the glorious Lord will be unto us a place. . . .' (Isaiah, chapter 33, verses 20 and 21). Here the closed eyes signify the unrevealed presence of God.

Now the Old Testament faith is summed up in a flaming, seven-branched candle-stick, from the central flame of which grows a shape suggestive of the Virgin Mary. She is shown like a great triangle with its apex pointing towards heaven, and she holds a smaller triangle, reversed, enclosing the open eyes of God, which is an ancient sign for the revealed will of God. This figure is Christ: the Word made flesh, whose life and Passion is shown in the great cross studded with blood red jewels.

From this grows a second exodus, the Gospel, in the form of an open chalice (Faith) made up of two fishes which are themselves derived from the Greek initials for 'Jesus Christ, Son of God, Saviour'. These initials appear on the wafer, or bread of Communion, held in the open cup.

From a new growing form flanked by the signs of Alpha and Omega stems the Evangel, rising into the topmost lights as Angels holding gospels from which arrows shoot in all directions. They stand on buildings representing the Church in the four corners of the Earth, while above, is the Final Revelation, the eyes of God open to all Truth.

The design of the Golden window on the 'Man side' in the Cathedral is based almost entirely on the vision of the Heavenly City, the New Jerusalem, as given in the Revelation of St. John the Divine, Chapter 21, verses 10–26. In dream-like sequences the Evangelist unfolds the vision: 'and he carried me away in the spirit . . . and showed me that great city, the holy Jerusalem, descending out of heaven from God. Having the glory of God: and her light was like unto a stone most precious . . . clear as crystal: . . . And the wall of the city had twelve foundations and in them the names of the twelve apostles of the Lamb. And he that talked with me had a golden reed to measure the city and the gates thereof, . . . and the city was pure gold, like unto clear glass. And the foundations . . . were garnished with all manner of precious stones . . . And the twelve gates were twelve pearls . . . And the city had no need of the sun, neither of the moon to shine in it: for the glory of God did lighten it, and the Lamb is the light thereof . . . and the Kings of the earth do bring their glory and honour into it'.

The conception of the City 'coming down foursquare from above . . .' as another reference gives it, is convenient as its main shafts pass almost throughout the four lights and become a complement to the architecture of the window. These enclose the long crystal shape of the city and finish off with flying purple pennants at the top. The gates are 'abstracted', as it were, over the whole shape as are the precious stones of the foundation, in order to give the necessary intervals of colour interest in what is almost a grisaille type of glass. Also, passing into and connecting the shape are symbols of kings. A further focus is given in the figure of the angel with the measuring reed and this is intended to express the ultimate truth behind man's feeling for order and measurement.

In the upper lights a dark, abstract mass of colour with an arrow passing through it gives an echo of the mystery of God within the tabernacle, the arrow coming from the unknown and passing into the unknown. But the mass also serves as a contrast to the bright shafts coming down from a great circle of light, which is the light of God shining into the City.

This geometric form is felt to express certain truths about the nature of God better than a figure of a venerable man (as in some Church art of the past) for there is a kind of final abstract perfection about Geometry which is as pure as anything we know: in this case it transmits light, which is the very nature of God.

As already mentioned, we each chose subjects and predominating colour schemes for which we had a natural inclination. In consequence, at the outset the dark purple windows became my responsibility together with one of the multicoloured designs.

Ideals in a situation such as this can be pure (not until they are practical need they be diluted); so I was encouraged to take for inspiration the following interpretations of the subjects.

For the first purple window, whose subject was 'The wisdom of Man', I thought along these lines: Man for all his wisdom can only make an inanimate object. He can, however, make an object of beauty, and the combination of his skill and wisdom can be fulfilled in the creation of a chalice, because the wisest spiritual action he can take is to accept the sacraments.

The whole of the window is comprised of a great chalice, which essentially at the same time signifies man himself. At the bottom are the flames of Hell, and up the left side piercing evil shapes—the Evil which one assumes is beyond the reach of a man of wisdom, although he is aware of it. A flowing shape down the right hand side of the window suggests the continual presence of good. The power of God is coming from the top and entering the chalice, thus symbolising the fulfilment of man's desire for the blessing of God.

Lower down can be seen, as decoration on the chalice, the form of the cross, an outward sign of full Christian belief.

Across the Cathedral nave, the other purple window has for its subject the wisdom of God. Man can make a chalice: an object without physical life; only God can make a living thing: a flower. This whole design represents a flower, parts of the Old Testament giving inspiration for forms within the structure.

In a bulb-like case at the bottom is the beginning of time, the parting of the waves, the Creation of Heaven and Earth, with dual stems representing Adam and Eve. Next comes the path of Adam and Eve through an increasingly evil world, represented by thorns and growing darkness, till the time of the Flood. Out of the Flood develop the twelve tribes of Israel, who, persecuted by the Egyptians, are faced with inner strife reducing their numbers still further. Finally, at the top of the window, the time has come for the full bloom of God's initial conception, seen in the form of the Birth, the Death, and the Resurrection of Jesus Christ.

The colours of these two windows are suggestive of age, wisdom, and mystery, consisting mostly of purples, blue purples, and blue greens. They will, I hope, create a deep pulsating atmosphere before the final burst of light from the silver gold windows by the Altar.

My third window, a multicoloured design which in the Cathedral is next to the Wisdom of Man window, represents Man in Maturity. Reading upwards, you can see developing from the comparative chaos of adolescence, a wheel-like form, which represents the mechanics of life. Man's arms stretch upwards, first assailed by indifference, then selfishness in the form of two arrows, and then by the first false god, which has arisen from the mechanics of life, the false god of worldly possessions. He goes on further, and passes through a period of what might be termed mental conflict, to yet another false god which seems at first genuine, but which turns out to be self-satisfaction (without genuine inner searching). Eventually the arms reach a true understanding. From true understanding comes wisdom.

The forms and shapes for some of the symbolism used, though not obscurely personal, may not at first be fully understood; but I am sure that atmosphere created through a symbolic and psychological use of colour and design is of first importance. If, in time, others come to understand all that lies behind my conception of the windows then, I hope, a deeper satisfaction may be obtained.

KEITH NEW *writes*

My part in the scheme was to design the two green windows, and one of the multicoloured windows. The two green windows are the first in the sequence of five pairs leading towards the altar, and contain the beginning of the story, the creation of the world, and of man, his childhood and adolescence.

Both windows are dominated by the idea of growth. This affected almost every aspect of my thinking, from the choice of the symbolism, arranged to be read from the base of the window upwards, to the very character of the shapes and forms that make up the total design. A theological reading of the symbolism must take into account both windows at once, for the echos are numerous and significant; but visually each window can be judged on its own merits.

Bearing in mind this basic idea of growth, my additional intention was to create two monumental structures, that were to act as a foil, and at the same time be a logical and decorative extension of the architecture. All three windows have the feeling of a landscape setting, and when this fact is understood, the designs become easier to read.

The green window is on the 'Man side', and concerns itself mainly with the natural order of reality. It begins with the creation of man as a being of nature, and his arrival out of nature. Above a primitive landscape rides the newly created sun, whose trailing rays are picking up the shadow, pulling it back and revealing, as it were, the world for the first time. The sun's centre is a burst-open pomegranate displaying its seeds, an emblem of future life and hope in immortality. The sun also forms the base of the spring symbol, into which thrust arrows symbolising the pain of birth. Rising out of the landscape are two pinnacles, each supporting a cross, marking the fact that man is essentially a religious being.

Symbols of fertility and of regeneration (a pine tree with cones), of baptism and of the family group, take the eye upwards in an orderly sequence. From this order the young adolescent begins to break away on his own; this is shown by two hands reaching upwards holding a closed scroll, signifying partial or imperfect knowledge. The green circle above the spring symbol may be thought of as a bulb or seed. Growing from it are long white strings crossing and recrossing and forming an organic structure which contains in its centre, growing out of the central mullion, the tree of knowledge. The whole expresses the adolescent's growth and difficult journey through experience.

At the base of the tree of knowledge stand four saints. Reading from left to right they are: St. Nicholas, amongst other things one of the patron saints of children; St. Cecilia, patroness of music; St. Catherine, the patron saint of mechanics, philosophers, theologians, and students; and lastly, St. James holding his scallop shell, symbol of pilgrimage.

The tree of knowledge rises into the top lights and there bursts into flower. Above it, under a golden canopy of cloud, spins a large wheel, its spokes extended to form arrows, a symbol of fortune, of mutability, of the vicissitudes of life, and of the passage of time.

Whereas the two green windows were conceived as a series of episodes constructed in a monumental manner, having a thrust upwards as their main movement or direction, my multicoloured-window is fundamentally a dramatic conception, both in form and content. Its position is on the 'God side' of the nave, and within the scheme it relates to the middle-life of man; its theme is Man's triumph over evil with God's help. This is symbolised by the casting out of heaven, by St. Michael and his angels, of the great red dragon with its seven heads and ten horns, as depicted in the Revelation of St. John the Divine. The dragon, with his tails drawing down a third of the stars of heaven, takes up the whole central section of the window, and is all of fifty feet long.

Below the dragon, lies a barren, arid landscape beset with snares, out of which rise the hands of David making supplication to God, originating from Psalms 142 and 143 'in which David showeth his comfort was in prayer'. The hands are forcing their way through a web of red lines, representing worldly ties and frustrations, apathy, and indifference. Near the top of the window the dragon's tails form an arch under which is set the paschal lamb; and above, also derived from Revelations, is the woman clothed with the sun with the moon under her feet, and upon her head a crown of twelve stars. The window finishes as it began with a psalm of David, psalm 150, 'an exhortation to praise God with all kinds of instruments'.

Briefly then, it will be seen that the window falls into three sections, progressing from dark despair, to the overcoming of evil, and ending finally in a song of triumph and praise.

AN APPRECIATION BASIL TAYLOR

Until the exhibition was mounted not even the artists themselves had seen more than their drawings or thirty foot sections of a seventy foot whole. And your experience of this work must be incomplete also, for not until after 1960 will the windows find their place in the new Cathedral and the experience of windows which have any artistic force is the sense of a place, an architectural construction irradiated by a particular series of images. One's memories of the Chartres windows must always include the experience of that solemn and measured cavern in which they are housed. Our present appreciation must therefore be tentative and provisional.

The experience of glass is quite distinct from that of any other pictorial medium, even from mosiac which is its nearest relative. The varying energy and pulse of light forces the image against the eye, drives it into the consciousness and however much the light may be impeded by applying paint, the colour remains vibrant in a way that oil pigments or even a transparent wash of watercolour never can. Changes of light further complicate the experience as the ebb and flow of breath alters the animation of a sleeping creature. A window has a natural eloquence which light supplies and which must give at least a mild excitement, for a single sheet of coloured glass held to the light operates like an optical toy. In the eloquence of the material lies a temptation to leave it alone. Oil paint as substance and medium is almost neutral, and can be made to embody any mood or purpose. Glass, on the other hand, summons the emotions with a particular persuasiveness, and has to be both sympathetically and masterfully used, if it is to provide a lucid and meaningful image of anything but the simplest idea, and if the spectator's consciousness is to be directed to any

purpose and not merely left in a state of disturbed sensation. This is one limit upon the artist's freedom but there are others. Glass can hardly create the illusion of space by any of the customary pictorial methods. Aerial perspective is of course impossible to achieve and any system of linear perspective has to contend with the fact that light, particularly when intense, is pushing the whole surface of the window towards the spectator. And somehow those chromatic relationships which in paint can create mass and space, do not seem to operate with such immediacy and power in this medium. Glass cannot communicate varieties of texture, cannot make us feel the difference of silk and sackcloth. It is therefore not a medium suitable for presenting an illusion of material likeness; it is a poor vehicle for description. Its language must be symbolic, but equally the symbolism must not require detailed elaboration. Paradoxically it gives the artist the means most powerfully to arouse the emotions, but requires that he should remain calm, reasonable, and analytical. It places eloquence at his disposal but imposes upon him a severe discipline if that eloquence is to be harnessed to a particular meaning.

One does not need to be a mediaevalist, a William Morris, to believe that the language of stained glass, its qualities and limitations, at any rate in terms of the traditional technique employed in the Coventry windows, was established in the Middle Ages, and that subsequent use of the medium has diminished its effectiveness. One of the problems presented to any contemporary designer must be to preserve this language without giving their work a historical character. This is what Lawrence Lee, Geoffrey Clarke, and Keith New have triumphantly accomplished; their windows express the genius of the medium, use it in a manner which might in theory seem as tied to the past as mosaic is tied to the ideals and spirit of Byzantine art, but which never imposes upon us the feeling that these values and limitations were established centuries ago. Their work does not have the smell of old damp stone, or Victorian hassocks, which seem to many a prerequisite of Church furnishing, even of Christianity itself.

The problem of Christian art in the twentieth century is to invoke a response to Christian truths by an artistic renewal of symbolism which most people, either through an absence of faith or of Christian knowledge or through their failure to answer to visual signals, cannot appreciate. These artists have, I believe, found a way which respects these conditions without surrendering to them. This achievement is all the greater because their theme is in itself subtle, elusive, and not amenable to any easy illustration. If the language of glass requires renewal, then that can only be attained if the symbolism also is renewed; and the artist must himself be excited by this symbolism before a responsive and devoted spectator can be moved. That this enormous problem should have been assaulted not in terms of a single window but on a Cathedral scale, that in a time of artistic individuality it should be a collective and not a personal enterprise, is something to be marvelled at.

These windows also have a historical significance which might have the most important result. Here for the first time is a truly considerable alternative to that mass of work which has for so long suggested that glass if not a dead medium is only suitable for the utterance of an archaic language. These windows prove that the potency of glass can be constantly renewed. For many churchmen and architects they may offer a release from those timid transparencies which have for years been finding their way for lack of anything better into the greatest of our churches. This is a dramatic and pregnant moment in the history of English art.

BASIL SPENCE, O.B.E., A.R.A., A.R.S.A., F.R.I.B.A., won the competition for the design of the new Coventry Cathedral in 1951. He is also architect consultant for the Edinburgh University re-development scheme, and for the Town Centre in the new town of Basildon in Essex. He has built housing estates, hospitals, schools, and university buildings in England and Scotland, and has exhibited in the Royal Academies of England, Scotland, and Denmark. He was also the chief architect for the Britain Can Make It Exhibition, and among much other exhibition work, designed the Sea and Ships Pavilion at the Festival of Britain in 1951. He was elected Vice-President of the R.I.B.A. in 1954 and is the first holder of the Hoffman Wood Chair of Architecture at Leeds University.

LAWRENCE LEE, A.R.C.A., designer of both red, and one of the golden, windows, is a former student of the Royal College of Art, where he studied mural decoration and stained glass under Professor Tristram. After leaving the College in 1931 he practised as an artist and designer and taught in Bromley School of Art. In 1946, after war service since 1939, he joined the staff of the R.C.A. and became a partner in the stained glass practice of Martin Travers: he took over this practice when Travers died in 1948, and in September of that year was appointed Head of the R.C.A.'s Department of Stained Glass.

GEOFFREY CLARKE, A.R.C.A., designer of the two purple, and one of the multi-coloured windows, is also a former student of the Royal College of Art. Since he left in 1952 his work has become increasingly well known in various fields. He was chosen by the Arts Council as one of the artists to represent Great Britain at the International Triennale Exhibition in Venice in 1952, and was awarded a Silver Medal. His work is also represented in the Museum of Modern Art in New York, and he has exhibited in Paris as well as in London.

KEITH NEW, A.R.C.A., the designer of the two green and one of the multicoloured windows, was only twenty-six when he was offered this commission. Also a former R.C.A. student, he left it in 1952 and went to America, at the invitation of Mr. Arthur Houghton, Jnr., President of Steuben Glass and Vice-President of Corning Glass, who had seen Mr. New's work when he visited the College in 1951. On his return to England Mr. New joined the College as a member of the staff, and has worked there on the Coventry windows since 1953.

BASIL TAYLOR has been Librarian of the Royal College of Art since 1953. A History Scholar of Wadham College, Oxford, he has also studied at the Slade School of Art. For five years thereafter he was Talks Producer at the B.B.C. in charge of programmes on the visual arts, and has broadcast regularly since 1949 on the B.B.C.'s Sound and Television Services. He has been Organising Secretary for the National Art Collections Fund and organised the Colonial Office's Festival Exhibition of tribal sculpture in 1951.

He is art critic for the *Spectator*, and has published studies of Gainsborough, French Painting from 1400 to 1900, and Impressionism. His book on *Animal Painting in England from Barlow to Landseer*, was published as a Pelican Book in 1955.